

Tips for using leviathan 2

Kicks – The kick drums in Leviathan 2 are all tuned for your convenience. We recommend experimenting using kicks of the same root note as the key you are working in. Sometimes when you layer a kick in the same key as the song you are working on it can have magical results on your mix. However do not feel stuck using only kicks of a certain key in your track. Experiment using kicks that are a 5th (above or below) the root note of your track. For example for a track in the key of C try using a kick with a G root note. There are also many times where a kick will work that is not related to the key at all, experimentation is key. Some of the kicks are really bassy (F# and under) while others are really punchy and present (G and above). The key is finding the right clap or snare that will pair nicely with your kick. Some of the snares & claps will sit nicely with a 4/4 beat, others are designed to work best on staggered beat styles (Dubstep, Future Bass, Breaks etc)

Snares & Claps – As with the kicks, all snares and claps in Leviathan 2 are key labelled. We can't stress how important it is to find a kick and snare/clap combo that fits just right. If you find a kick and a snare that fit together really nicely, the rest of your mix will come together much easier. Try layering the sounds together (snare with a clap) to create fatter sounds. Eq may be needed when layering multiple sounds together to get them to fit snugly and to prevent too many frequencies from overlapping. Build your own new snares and claps by taking bits of the sounds and piecing together. Try using a transient of one snare with the body of another. Another way to piece together sounds is using the bass part of one snare, the mid part of another, and the top end of another sound. An EQ or multiband compressor are great for isolating these sounds for layering together.

Loops – There are many creative ways to use loops in sample packs. We encourage users to go beyond using the straight loops as is, and use creative processing and editing to make the sounds your own. Plugins such as [Looperator](#), [Effectrix](#), Dblue Glitch, [Cableguys Timeshaper](#), [Grossbeat](#), and so forth are great for rearranging and adding effects to the loops. Another creative way to use loops is by slicing out a segment of a loop in your DAW and using the "Slip Edit" mode to cycle through the loop to find perfect little snippets to fit into a specific section of your song.

Glitch – These glitch sounds have been made by recording many different live sources (sticks breaking, water droplets, paper ripping, rocks dropping) and have special processing techniques applied to them to give them an alien like quality. These sounds work great as top layers added on to percussion sounds or synths and will give them an entirely new feel. Experiment by layering them on top and use slip editing mode to find little bits that sit perfectly with sounds they are layering over. The idea is to have the sound play together as one sound (so it does not feel like 2 sounds layered together – but one sound playing together as a whole). Chain a few over these sounds together to create a really long parasitic like sound.

Atmospheres – the atmospheres are excellent background filler and can really add some nice moods in breakdowns and intros. As some of the atmospheres are quite full sonically we would recommend to EQ most of the lows and low mids out if you are planning having these play along with drums and other

elements. Sidechaining works wonders on these! Try pitching them down really low or up a few semitones, and time stretching them to give them new character.

FX – The fx in this pack are mainly used to help transition from section to section in songs. A strategically placed rising FX layered with a reverse FX can build up tension, while the falling FX are great to release into a breakdown. Like the atmospheres, sidechaining is a good friend here. Another effect that can have great results on these is a 16th note trance gate stutter as it will give these rhythmic pulsing effects. Many of the short effects can be layered into complex sections to add movement and life. Similar to the atmospheres, you may need to eq out much of the lows and mids if you playing these fx through a busy section in your song.

Synth Shots – Many people may wonder why somebody would want to use samples instead of presets from a synth. There are a few advantages that working with audio samples have over working with presets, such as the ability to quickly reverse, pitch, and timestretching for interesting effects. Samples can also have desirable results when pitching them, as usually a few fx have already been applied and when these fx are pitched along with the sample you can achieve some interesting sounds as well. We encourage you to give it a go and pick a few of the samples and timestretch them extremely long so you can really start to hear granular robot fx.

Percussion – Leviathan 2 is packed full of all kinds of percussion! You will find traditional & world percussion, organic percussion, and electronic percussion in this pack. All of these sounds can be layered together to form fat percussion sounds. The organic sounds work magic when layered over synth sounds and can really liven up a groove. The world percussion sounds, such as the shakers, contain various snippets and articulations with the idea being that you can chain these together to form live sounding grooves. We recommend clever use of time stretching, warping, and slip editing to fit the pieces together. When creating a groove always experiment with different velocities and having some items come slightly shifted off grid to give the groove more of a human element.

Final Notes

Music production is learned skill, and just like learning a new instrument daily practice is recommended to sharpen your skills. Every new track you create you may learn new tips and tricks which will come much faster when creating new tracks. Try to identify your weak points in your production and focus solely and sharpening those skills before moving on to the next set of skills. Are your mixes weak? Are your basslines lacking? Are your drums and percussion needing more definition and punch? We recommend studying professionally mixed tracks and try to match the quality in your own tracks. Patience is key here; it may take 10 hours for you to figure out the best way to mix a kick and snare together, but once you have that skill mastered it will come to you in a matter of minutes the next time. If you feeling uninspired or stuck, take a few days off from composition and focus strictly on sound design as this can activate a different creative part of your brain and can be a nice break if you are feeling stuck on a section of a song. We sincerely hope this pack is helpful to you in your productions and that you will make some great music with the sounds in this pack!

- The Black Octopus Team